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definite and valuable contribution to the literature on North American mythology, and in this volume, generously enriched by the publisher with a wealth of remarkably fine plates (many of which are in color), we have at last an account, entertaining in style and based upon trustworthy sources, from which student and layman alike may gain, better than ever before, a real knowledge of the mythology of the first Americans.

ROLAND B. DIXON.

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DER TEUFEL IN DEN DEUTSCHEN GEISTLICHEN SPIELEN DES MITTELALTERS UND DER REFORMATIONENZEIT. EIN BEITRAG ZUR LITERATUR-, KULTUR-, UND KIRCHENGESCHICHTE DEUTSCHLANDS. Dr. MAXIMILIAN JOSEF RUDWIN. Vandenhoeck & Ruprecht, Göttingen. 1915. (Baltimore, The Johns Hopkins Press.) Pp. xii, 194. 5m.

Dr. Maximilian J. Rudwin, formerly of Purdue University, now of the University of Illinois, is favorably known to mediæval scholars through a number of recent researches on the German ecclesiastical drama, beginning with a paper published in 1913 on the prophet and disputation scenes in the Christmas, Passion, and other religious plays. He has now followed up these detached studies with a comprehensive monograph on *The Devil in the German Religious Drama of the Middle Ages and the Reformation*, which is indeed, as the subtitle indicates, a "contribution to the literary, cultural, and ecclesiastical history of Germany."

The book is divided into two parts, which, however, frequently overlap and supplement each other. The first part deals with the individual scenes of the various cycles of plays in which a devil or devils appear; the second part attempts to give a consistent and complete picture of the character of the mediæval stage-devil and his realm.

Under the first heading there are discussed such scenes as the following: the fall of Lucifer; the creation of man; the fall of man; the temptation of Job, and other so-called prefigurations of Old Testament origin; the adoration of the shepherds; the slaughter of the innocents; the death of Herod; the death of John the Baptist; the worldly life of Mary Magdalen; the public career of Christ from the temptation in the wilderness to the passion, the harrowing of hell, and the ascension; the foolish-virgins scenes; the Antichrist scenes; the contract with Theophilus and Jutta. The method applied by the author to all these different cases is the same—first, the biblical or theological basis of the underlying conception of each

scene is established; then the modifications of the scene in the various plays are traced, notably the constantly increasing accretions of farcical elements; and finally, a characterization of its common dramatic type is attempted.

It cannot be said that this discussion brings out anything startlingly new. But the author has certainly brought together a great mass of interesting material and presented it in an orderly and judicious manner. And this material makes it perfectly plain that the function of the devil in the mediæval religious drama was not only that of a comic counterpart to the solemnly heroic scenes and figures, but stood in the very centre of the action as one of the principal moving forces, although a negative one, in the work of redemption. It is a pity that in the Oberammergau Play this feature of the mediæval drama has been entirely obliterated. As a specimen of the author's good judgment may be cited his discussion of the chronological position given in the majority of the religious plays to the scene of the harrowing of hell.¹ According to the Symbolum Nicænum, Christ's descent into hell took place between the entombment and the resurrection; in most of the Easter, Passion, and Corpus Christi plays, it follows the resurrection. Most scholars have found an explanation for this curious deviation from the accepted dogma in the impossibility of representing Christ's soul upon the stage without a body. Dr. Rudwin, more discerningly it seems to me, sees the explanation in the fact that Christ could not well be represented as victor over hell before he had appeared as victor over death.

The principal topics of the second part of the book are the hierarchy of the infernal realm; the constitution of pandemonium; the residences of the devils; their names; their various classes and callings; their language; their songs and dances; their intercourse with each other; their relation to God and mankind. Here again the value of Dr. Rudwin's observations lies more in their carefulness, accuracy, and comprehensiveness than in originality or critical acumen. Of particular interest is the chapter bringing out in detail the mediæval conception of the devil as "*Simia Dei*" and as "*Simia Christi*," and of Lillis, the devil's mother, as "*Simia Mariæ*." The most illuminating chapter, however, seems to me the one in which

¹ It is to be regretted that the discussion of this scene is put at the very beginning, before the discussion of the Old Testament scenes, instead of connecting it with the other scenes from the passion. For although, in Dr. Rudwin's not altogether conclusive opinion, the harrowing of hell was the earliest scene in which the devil appeared on the stage, the arrangement in this chapter follows the order of biblical events, not the chronology of mediæval stage history.

Lucifer, the prince of hell, and his prime minister, Satan, are contrasted with each other—Lucifer, a hypochondriac, longing and wailing for his former angelic estate, nervous, capricious, sentimental, swaggering, a cowardly despot; Satan, ever active and optimistic, versatile, bold, full of fun, a loyal though misguided servant. The subordinate position of Satan as compared with the official status of Lucifer is very plausibly traced back by Dr. Rudwin to the Gospel of Nicodemus, where “*Inferus*” appears as Satan’s superior.

To sum up—Dr. Rudwin’s book is descriptive rather than analytic, statistical rather than historical. But it is a decidedly useful book. No one interested in the popular theology and demonology of the Middle Ages can afford to overlook it.

Two little details may be mentioned at the end. It is hard to see how the author can think (p. 51) that Satan in the John the Baptist episode of the Alsfeld Passion Play changes his disguise from that of an old woman to that of a prior, in the face of so obvious a correction of the text as Creizenach’s substitution of “*habitu priori*” for “*habitu prioris*.” The quotations from the *Zehnjungfrauenspiel* (p. 63) should have been from the edition of Otto Beckers, not from the older one by Bechstein.

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KUNO FRANCKE.

THE ELEMENTARY FORMS OF THE RELIGIOUS LIFE. A STUDY IN RELIGIOUS SOCIOLOGY. ÉMILE DURKHEIM. Translated by Joseph Ward Swain. George Allen & Unwin. 1915. Pp. xi, 456.

The distinguished French sociologist, É. Durkheim, offers in this work an elaborate and painstaking analysis of the rôle which religion plays in human societies. Durkheim is already well known as the editor of *L'Année sociologique* and as the author of *Les règles de la méthode sociologique*, *De la division du travail social*, and *Le suicide*, and as the leader of a brilliant group of sociologists whose influence has been increasingly felt beyond the borders of their own country. *La vie religieuse* is of profound interest to the philosopher, theologian, sociologist, and anthropologist. The author offers us an interpretation of religion, and he supports and illustrates that interpretation by an elaborate and penetrating analysis of Australian totemism. The noteworthy aspect of this most recent book of Durkheim is not that the author studies the social aspect and function of religious ideas and ritual, but that he undertakes in a radical and thoroughgoing fashion to derive every enduring and significant aspect of religion from man’s social experience. Until you can see the way